1:Nimuendajú E-5 (1941-1942) 1952
SQ20 Tucuna SQ20

342 tiative, they must be held in the several private houses. Furthermore, on these
[345] occasions one can count on the presence of perhaps three hundred or more persons; hence houses of the measurements given above are barely adequate, since most of the ceremonies take place inside the house, not in the yard.

Names of houses.—Formerly, every house had an individual name given by the
312 owner who built it. Some house owners observe this custom even today. The con-
552 struction completed, the owner invites neighbors and friends to a "hair-trimming party" (the reference is to the irregular tips of the new thatched roof), and on this occasion he announces the name, chosen by himself freely and not dependent on the clan, as are the names of persons. Some examples: či:'ru-gi̯ne (či:'ru, swallow; gi̯'ne, dwelling); čẹi̯'ne (čẹi̯', to soar in the air); pa:'rʊ (the name of a mythical *serra* [p. 141]); ṅi̯rẽ-gi̯ne (ṅi̯, to float; rẽ, tied together); taive-gi'ne (taive', "tauary, a tree [*Couratari* sp.]), the house of the culture hero dyoi'.

Interior and living accommodations.—Attached to the walls is the most characteristic object of the modern house, a sort of stage or platform of paxiuba palm at least 2 by 1.5 m., but usually much longer. Its elevation varies from 10 to 70 cm. In houses inhabited by more than one family there is a platform for each family, besides the previously mentioned lofts beneath the roof.

Seated upon these platforms, the Indians pass the better part of the day, working
352 or conversing. And here at night they spread out large cloths made from the inner
513 bark of the *tururí* tree[a] and erect the mosquito nets. Formerly, there was no such platform; it became necessary only when the mosquito net was adopted. Its name, dyura' (l.g., *giráu*), is Tupi.

283 Originally the Tukuna slept in hammocks (na:'pa) made by weaving tucum
[513] thread to make an elastic mesh; beneath, they maintained a small fire on cold nights.
[439] *Tucum* thread, twisted by the women on the naked thigh or abdomen, is today another article of Tukuna commerce with the Neobrazilians. I never saw thread of *embaúva*[a] fibers, which, according to Tessmann, is manufactured by the Tukuna, and none of the Indians whom I consulted had any idea of its preparation.

The hammock is made by passing an "endless" thread around two vertical posts,
513 the distance between them equal to the length desired for the hammock. A shuttle
● 286 of paxiuba wood or, as a makeshift, a leafstalk of the burity palm is used for the weaving. Formerly, hammocks were apparently sometimes made of tucum in a technique of double transversal threads, but the Tukuna themselves say that this type was an imitation of the hammocks of a strange tribe, exactly which tribe they do not know. I never saw cotton used for the woof, as Martius reports.

The hammocks, in spite of having "cuffs" (*sobrepunhos*) are usually short, but, owing to the weaving technique, they stretch enormously in a lateral direction.
[531] The Indian women know how to produce various decorative patterns by inserting black threads or even red, yellow, and green.[b]

Nowadays, the hammock—which is never set up beneath a mosquito net—serves for the daytime rest, since rocking is the only way of keeping at a little distance the horrible plague of mosquitoes and gadflies. It is offered as a privilege to an honored guest.

[a] T., nʊ'ẽvẽ, nyo'ẽ.
[b] *Cecropia* sp.; known also as *embaúba*, *imbaúba*.

1:Nimuendajú E-5 (1941-1942) 1952
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gigas), *tucunaré* (*Cichla* sp.), *cachorra* (*Eynedon hydrocyon*, Cast.), or *aracú* (*Leporinus* sp.). These last two are forbidden because they eat leaves. The same prohibition holds for the honey of the wild bee, *jandaíra*, and for *murius*, the edible larvae of Coleoptera.

The planter of maize must not touch any fish stupefacient (*timbó*) or blood, or any object the color of blood; if he should touch urucú or *genipapo*, the maize would turn red or black. One day, an Indian who had planted maize brought me a fish, a tucunaré. Later, the leaves of the maize he had planted turned yellow. To undo the evil effects of the broken taboo he had to wash his hands and arms with *envira de matamatá*, because they had touched the fish, and had to bind his arms and legs with strips of the same liana.

If a pregnant woman plants maize, the plant also becomes "enceinte," and it will produce twin ears.

Contrary to the statements of Tessmann's informants,[1] these Tukuna cultivate the peanut (manduví) just as much as the sweet potato; of the latter they raise two special types, one for the brewing of beer (*chicha*), one as a component of curare. The cultivation of the first type is post-Columbian, according to some of my informants, but the second is undoubtedly aboriginal.

They also say that a stunted type of sugar cane was "already in Deer's vatu'." The cane is little cultivated. To extract the juice it is crushed first with a club and then twisted, in the way Teïsmann has described.

The banana, today of considerable economic importance, is post-Columbian, but its culture dates back several centuries. The most common varieties are poí' (large), iru' (small), and the nyëëta'rë poí' or guariba monkey banana, so called because of its red color.

Even today the Tukuna do not plant either kidney beans or broad beans. The malagueta pepper is of recent introduction; formerly only one type of pepper was known—a small, round, yellow pepper called mʊ'nëru ("grasshopper's head"; më'ë, generic name of peppers).

Four other plants with edible roots are cultivated in the clearings: e'ru (*arié; Maranta lutea* Jacq.), also cultivated by the Neobrazilians and formerly extensively planted; maikura'ki (*maikúra*, sweet) or dya'matịna (I.g.?), the tubercles of which have a sweet taste; nakị-čane ("penis of tapir"), said to be cultivated by the Kokáma also; and a:'tatị, which is occasionally planted by the Neobrazilians of the region.[2]

Cotton (tẹ) was formerly planted more widely than today, but now one finds only a few isolated stands in the clearings, and many Indians no longer plant any at all. Cotton fell into disuse after purchased cloth began to be used for the feminine apron, *tanga*, which was originally the main product of Tukuna weavers. Other articles once made of cotton are now made of tucum fibers, such as bands for arm and leg and the sling (*tipoia*) for carrying children.

In 1941 I met with considerable difficulty in acquiring two spindles (tẹ-čí'vanẹ') for the ethnographic collection at Belém do Pará. The shaft is topped by a small knob; the whorl, of turtle shell (*tracajá*, turtle; *Podocnemis* sp.), or of wood, is placed on the shaft from above.

[1] Tessmann, p. 560.
[2] Only *arié* is identified.—Trans.

1:Nimuendajú . E-5 (1941-1942). 1952
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301 Two other items, of purely ornamental character, were apparently part of the ancient daily dress of the men: a necklace of monkey or jaguar teeth and arm-bands decorated with feathers. In Spix's plate these are not shown, but Henry Lister Maw writes of "some rows of teeth round the neck and some feathers on his arms." Castelnau describes them as follows:

> ... la plupart d'entre eux portent aux bras de très curieux bracelets, qui sont fait d'un bouquet de plumes en forme de rose, d'une belle couleur orange, et qui proviennent de la queue d'une espèce d'Acari; ils les surmontent d'une autre [*sic*] bouquet de plumes flottantes arrachées aux ailes du Saracoa, derrière lesquelles paraissent les longues pennes de la queue de l'Ara rouge. On voyait au cou de quelques uns un double collier de dents de tigre ou de singe.[8]

In Marcoy's plate, the Tukuna wear feathered arm bands (of cotton, according to the text) and a four-strand necklace of monkey teeth. In Barbosa Rodrígues' plate, arm bands also appear, as well as a double necklace of teeth: "The men wear great necklaces of pig's teeth ... and, on feast days, some arm bands made of macaw feathers, the arm bands proper being of small feathers of the scarlet macaw, and the ornaments being of blue and yellow tail feathers from the canindé macaw." Even today, the girls use similar arm bands during the puberty ceremony [981]; the boys wear arm bands and necklaces of teeth in the hair-plucking and clipping ceremony [286]. Nowadays the ribbon of the arm band is mostly made of tucum thread woven or plaited on a small frame of rods (pl. 11, *b*).

291 Women's dress was formerly a very short section of cotton cloth around the hips. In 1929 I knew an Indian woman who was the only one who still wore this regularly, but the girls used it until a few years ago for the puberty ceremony (pl. 12, *d*). This cloth (napa'), measuring 105 by 36 cm., was of a relatively thin and coarse woven cotton cloth decorated with some longitudinal stripes of black.

286 These cloths, as well as the slings for carrying infants, are woven on a vertical, rectangular frame of rods (na:'pavëru), the threads of the warp being passed over the horizontal rods. The alternate raising of odd and even threads (*Fachbildung*) is accomplished by means of a system of threads (na:-a'pët|na, "navel"). (See pl. 8, *c*.) The woof is rolled over a small stick and spread apart with a wooden knife (tuë'përu). Tessmann denies that the Tukuna knew the art of weaving,[9] but even Marcoy mentions the tanga, and Barbosa Rodrígues writes of "a large tanga woven of cotton or turury which encircles the hips."

301 Rodrígues also reproduces the feather head ornament the men used to wear, which today has completely disappeared, describing it as follows: "... a large, feathered forehead band of the wings of the same macaw [*canindé*] edged with tiny red feathers and completed by four or five long tail feathers of the scarlet macaw in front." [297] The plate shows this piece as a circlet of clipped feathers about twelve centimeters long, fastened together and mounted on a narrow band of some woven material, encircling the head; there are four very long feathers curving to the rear.

292 According to Tessmann, the headdress, called *nabátu* (i.e., na:-patëe), was made of the *Scheelea* (?) palm and feathers. My informants said this piece was a cotton bonnet with short toucan feathers attached to the woven material; it was used

[8] Castelnau, *loc. cit.*
[9] Tessmann, p. 561.

1:Nimuendajú E-5 (1941-1942) 1952
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The father may drink paiauará in small quantities, but only if it is sweet; drinking more would make the child a drunkard and would also cause it to cry excessively. Even after the period of restriction the father may not approach his child if he has touched some object that might harm it. At Igarapé de São Jeronymo I was told that the father is not subject to any dietary or other restrictions, provided that he does not touch the child.

The Tukuna, like the Apinayé,[1] believe that the acts of the parents are reflected in their children's health, and vice versa, not only in the period immediately subsequent to birth but also throughout life. Thus, when a sick person submits to treatment by a shaman (pagé) the parents as well as the children must for one week avoid eating salt, peppers, and viscous fish.

Once the umbilical cord has fallen off, it is thrust among the roots of a *pupunheira* tree or, better yet, into a crevice opened by the edge of an ax in the bark of the *tapereba*, since this tree "does not die," even when chopped to pieces. After the birth of a child, the husband avoids his wife for one year, more or less.

Infancy and Childhood

The infant is carried slung across the shoulders in a sling, tipoia (pl. 8, *b*), some ten centimeters wide, which is double, so that the child sits on one strip while the other supports its back. This sling (T., na:-čimi[n]) was formerly woven of cotton or tucum fiber, or even at times made of tururí bark cloth. Nowadays it is almost always of purchased material.

Amulets protect the child against disease purely by their magical powers. Thus, the child has the skull, minus the beak, of a *miuá* (*Phalacrocorax vigua*) suspended from its neck so that it shall not fall sick of fever. A necklace of certain seeds with a penetrating odor protects it against catarrh; and the claw of a *tatú canastra* (*Cheloniscus gigas*), hung from the wrist, guarantees the child's becoming an expert worker, especially a good canoewright. The Tukuna have not the slightest conception of the "evil eye."

If one goes at night into the dark jungle with a nursling, the infant runs the risk of losing the soul from its body. To prevent this, one must whistle and call the child by name. The tree spirits also like to steal children's souls, as do the water demons called dyë'vaë (see p. 119), which threaten it during its bath in the igarapé; for this reason the mother is accustomed to thrust a magic arrow into the bath water. Children less than two years old crying alone attract the shades of the dead (na-čii'), who separate their souls from their bodies. All these circumstances require the intervention of a shaman. The child receives its name on the day after birth, as already described (p. 60). At the age when they begin to crawl, children are subjected to a ceremony called tẹ-ta' ẹẓmatị (paint them), at which they are daubed with red urucú and decorated with feathers plucked from parrots.

Children submit—formerly at the age of two, nowadays at four years or later—to a second festive ceremony called bua tẹ ta bë'ëru (pluck the children's hair), at which the ears are also pierced and boys have the septum of the nose pierced. Today only the hair is plucked—if, indeed, it is not cut with scissors—and the girls' ear lobes are pierced.

[1] Nimuendajú, The Apinayé, p. 102.

1:Nimuendajú E-5 (1941-1942) 1952
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PLATE 7

Weaving and pottery techniques. *a–d*. Weaving technique used for feathered armband. *a*. Arrangement for raising alternately the odd and the even warp threads. *b*. Method of raising the warp threads with the point of the shuttle. *c*. Spiral frame and needle used in making net bag. *d*. Method of making small thread bag used as cartridge belt. *e*. Weaving a forehead band for net bag. *f*. Making pottery.

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1: Nimuendajú E-5 (1941-1942) 1952
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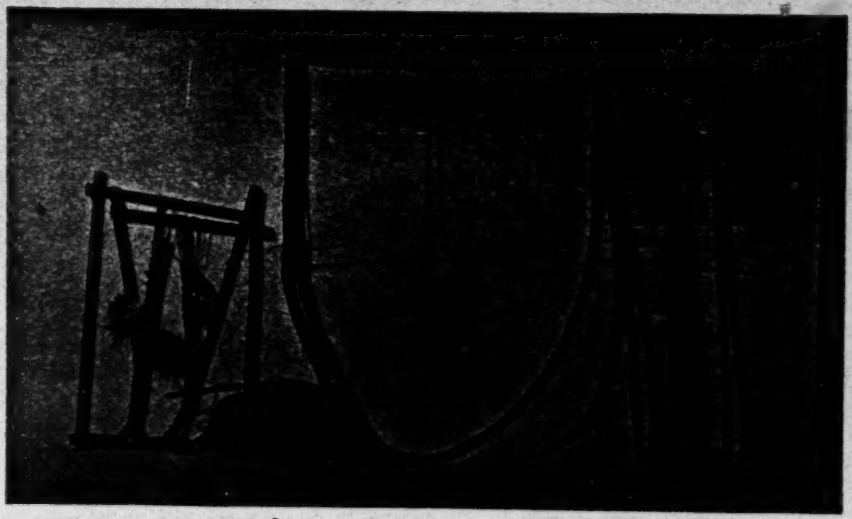

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WEAVING AND POTTERY TECHNIQUES

1:Nimuendajú E-5 (1941-1942) 1952
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PLATE 8

Carrying sling (tipoia). *a*. Carrying sling on the loom. *b*. Child in double sling. *c*. Device for alternately raising and lowering the odd and the even warp threads when weaving sling.

1: Nimuendajú E-5 (1941-1942) 1952
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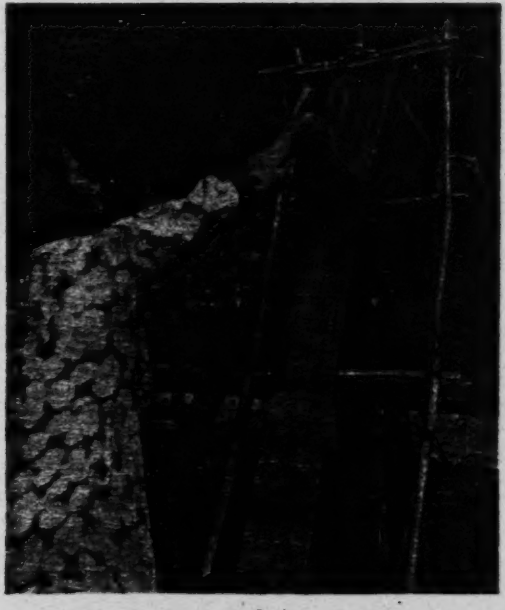

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CARRYING SLING; WEAVING TECHNIQUE

2: Nimuendajú E-5 (1941-1942) 1948
SQ20 Tucuna SQ20

Each residence has a proper name, given by the owner at a special feast. Houses are usually clean. 552 356

Household furniture.—Hammocks are made by a netlike technique of tucum thread of different colors; they are now used only for daytime resting. Clothes are kept in large baskets. 513 286

On the struts and rafters of the house one can often see remnants of the paraphernalia of feasts: masks, turury fringes, drums, and dance sticks. Ears of maize hang from the frame of the house or are piled in the loft. 352

The *Tucuna* never build a fire or eat in the dwelling. The kitchen is always a small separate house. Fire was formerly produced by drilling a horizontal piece of wood, which was placed over two cross pieces. There is, however, a tradition that even in old times they made fire by striking two stones. [343] 372

Fire fans are made exclusively of large bird wings. [412]

The *Tucuna* have plenty of small four-legged stools, either rectangular or oval, made from a single piece of wood, sometimes elaborately carved in the shape of a chelonian or batrachian. 352 532

TRANSPORTATION

Formerly, the *Tucuna* traveled largely on land, although on the small streams they used small primitive canoes made of paxiuba palm. From the *Omagua* they learned to make "ubá" type dugout canoes, and from the Neo-Brazilians to make "casco" type dugouts which were widened by heating them over a fire. These are sometimes provided with round shields (rodellas) and gunwales. *Tucuna* canoes are so well made that civilized people seek them. Paddles have crutch handles and a round blade with a large point. The blade and the crosspiece on the end of the handle, but not the handle, are invariably painted black. 501 [177]

DRESS AND ORNAMENTATION

Formerly, both sexes trimmed their hair slightly over the brows, and used a comb made of twigs held between two parallel sticks. 302

Both sexes used to pierce their ear lobes; only women do so now. Through the hole they usually wore little plates of white wood; on feast days they inserted small rods with feathers on the front end, from which a small metal plate hung. Women's plates were triangular, men's moon-shaped. Long ago they pierced the nasal septum, through which they had put a little rod of *Gynerium*. They also used to tattoo the face, which at one time may have indicated clans. There are still recollections of circumcision of girls, but not of men, as described by Father Noronha in 1768. 304 301 [174] [114]

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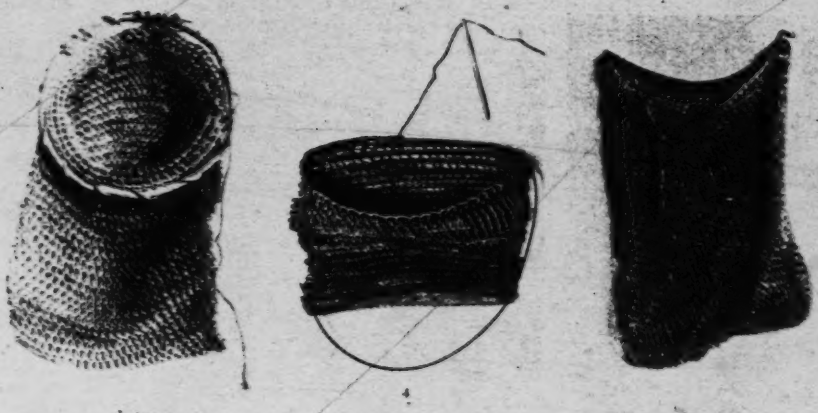

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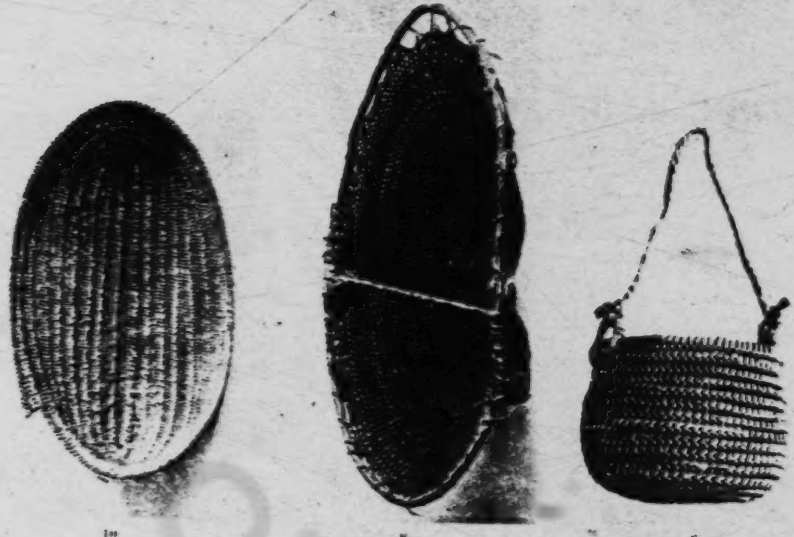

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KNITTED BASKET-WORK FROM THE TUKUNA INDIANS, BRAZIL.
GOTHENBURG MUSEUM.

For descriptions see text on page 163.

[FACING p. 161]

3: Ryden E-4 (no date) 1935 SQ20 Tucuna SQ20

MAN

A MONTHLY RECORD OF ANTHROPOLOGICAL SCIENCE

PUBLISHED UNDER THE DIRECTION OF THE
ROYAL ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND

XXXV, 183-197 NOVEMBER, 1935

ORIGINAL ARTICLES.

America, South: Technology. **With Plate L.** **Rydén.**

Notes on a Knitting Technique from the Tukuna Indians, Brazil. *By Stig Rydén, Gothenburg (Göteborg) Museum, Sweden.*

183

286 In a collection from the Tukuna (Ticuna) Indians, acquired by the German-born Brazilian explorer Curt Nimuendajú in 1929 on Rio Solimões for the Gothenburg Museum, are, *inter alia*, preserved two carrying-nets (Figs. 1 and 3) (Nimuendajú, Curt: *Besuch bei den Tukuna-Indianern*, Ethnologischer Anzeiger Bd. II: 4, Stuttgart, 1930, sid. 188). In one of these nets (Fig. 1) the mouth is kept open with a narrow wooden branch bent into a circular hoop, while in the other (Fig. 2) no such arrangement is found, but a cord for carrying is provided instead. Both nets are manufactured of vegetable fibre, and the knitting technique employed is seen in detail in Fig. 2. The Tukuna collection also includes a partly finished carrying-net (Fig. 4). From this unfinished piece of work it is evident that the loops were formed by means of a bone needle on a thin sliver of uniform thickness, probably cut out from the skin of the petiole of a palm leaf. The sliver is allowed to remain in the net until the knitting is completed, whereupon it is broken up and removed. The presence of this uniformly thick sliver ensures that the loops of the net are all turned out even-sized. In this case the sliver performs a function corresponding to that of a mesh gauge, and the retention of the sliver in the meshes while knitting is going on tends to make the net more easily handled as the work continues. The method of forming the loops on the sliver will be apparent from Fig. 5.

286 227 171 Koch-Grünberg (*Zwei Jahre unter den Indianern*, Berlin, 1909–10, Part II, Figs. 12, 13, p. 39) depicts a number of fishing implements from Rio Aiáry, in Brazil, where the same knitting technique has been employed as in the carrying-nets of the Tukuna. These fishing implements are designed for catching small fish and crabs, and consist of a more or less circular net kept open by means of a bent twig. These smaller-sized fishing nets are, in contradistinction from the larger variety, among the Rio Aiáry Indians always woven in the technique just referred to. As to the method employed in the weaving of these nets nothing is mentioned by Koch-Grünberg. It may, however, be supposed that they were manufactured by the same method as were the carrying-nets of the Tukuna tribe. For it may be noted that Koch-Grünberg in the same connection illustrates a "network basket" for crab-fishing, and in this basket the sliver is still left in the finished article, that is to say, the knitting technique is identical with that of the Tukuna net prior to the breaking up of the sliver.

171 Already in the earliest treatise known to me on South American knitting technique, a brief essay published by P. Radin in 1906 (*Zeitschrift für Ethnologie*, Band 38, Berlin, 1906, p. 938), the author's attention is turned to the technique here dealt with. At that time very little authentic material was available, and scantier still were data as to methods of manufacture. Thus he supposes that in the knitting *two* slivers were used, one that was pushed in for the purpose of securing in their places the loops already formed, and another for determining the size of the loops.

171 285 It is not impossible that the knitting technique here described constitutes a development of a certain basket-weaving method, viz., the so-called coiled basketry technique. Especially striking is the similarity between this knitting technique and the variant of coiled technique that occurs in

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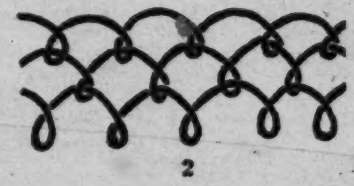

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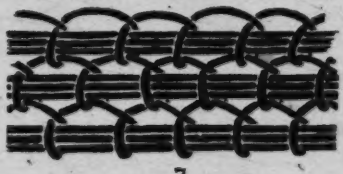

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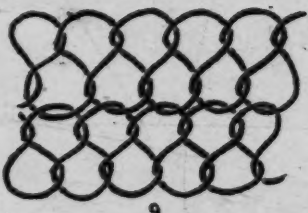

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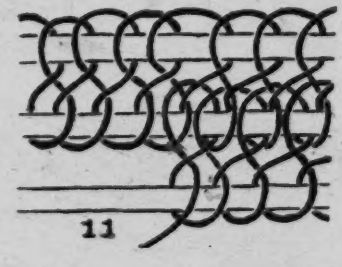

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Tierra del Fuego. A basket from the Ona tribe executed in this technique is depicted in Fig. 6, of which a detail is shown in Fig. 7. This particular basket is probably made of some kind of grass. This basketry technique is, however, so far as I know, absent in the Amazonas region, while on the other hand there exists to this day among the Apinayé and Canellas Indians of eastern Brazil the variant of the coiled technique in which the ultimate spiral is fastened to the last but one by pulling the connecting string *through* the next foregoing instead of—as in Fig. 7—*making a loop* round the whole of it. (*Cf.* Mason, Otis T., *Directions for collectors of American basketry*, Smithsonian Institution. Part P of *Bulletin of the United States National Museum*, No. 39, Washington, 1902, Fig. 31). This technique occurs besides also in other localities in the Amazonas region. Coiled technique is nowadays almost entirely discarded by the two Brazilian tribes just referred to, but was formerly no doubt considerably more widely distributed in South America. In that continent it seems to be steadily dying out.

In another work of Mason (*Aboriginal American Basketry*, Annual Report of the Board of the Smithsonian Institution, Report of the U.S. National Museum, Washington, 1904, p. 248), he has also pointed out the similarity between the knitting technique here dealt with (Fig. 2) and the coiled technique employed in basketry manufacture, and describes it as "looking "as all-coiled basketry would if the foundation were "removed." Again he says of it: "Further on "illustrations will be given showing the wide extent "of this technical process of coiled basketry without "foundation. Examples in the U.S. National Museum "come from as far south as Paraguay and even the "Straits of Magellan. It is in common use as far "north as northern Mexico. Both the possession of "different material and the demands of a tropical life "have occasioned the employment of this particular "technic in articles of common use about the "household. Its relation to coiled basketry and bead "work is shown by the fact that women in making "the fabric use a needle to carry the thread or string "around through the row of work proceeding. A "small rod or mesh gauge is used to secure uniformity "in the size of the meshes." In the last-mentioned work (Fig. 204) Mason, besides, depicts an Arawak woman with a carrying-net executed in the technique seen in Fig. 5, *i.e.*, with the wooden sliver left in.

FIGURES 2, 5, 7, 9, 11, KNITTING TECHNIQUES: TUKUNA INDIANS, BRAZIL.

For descriptions see note on p. 163.

1 [i.e., coiled. - Analyst]

3: Ryden E-4 (no date) 1935 SQ20 Tucuna SQ20
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It is not impossible, however, that the knitting technique recorded from the Tukuna Indians—in which a sliver is employed—may have originated in African regions. For it may be noted that in the West African collections, which have been added to the Gothenburg Museum by the explorer G. Bolinder, there is a woman's fishing net (Fig. 8) from the Mendi tribe of central Sierra Leone, exhibiting the technique illustrated in Fig. 9. Bolinder's collection also includes a similar net half-finished (Fig. 10) from the same tribe. This piece of work discloses that in this case, too, the loops have been formed on a uniformly thick sliver which is broken up and removed when the work process is completed, that is to say, in the manner used by the Tukuna. The actual knitting technique is, however, as will be seen, somewhat different in each case. The Mendi net is woven of fibre strings, and in the technique generally known as a 'figure-of-eight,' or double loop (Fig. 9). The method of forming this kind of loop by means of a sliver of uniform thickness will be apparent from Fig. 11. The figure-of-eight loop is not unknown in South America. It occurs, for example, frequently in knitted caraguata satchels in the Chaco, although these are always woven without the aid of a sliver or mesh gauze, and the piece of knitting under process is made more easy to handle by keeping it extended between two sticks planted perpendicularly in the ground. For the distribution of the figure-of-eight loop, *see* Erland Nordenskiöld, *An ethnographical analysis of the material culture of two Indian tribes in the Gran Chaco* (Comparative Ethnographical Studies I), Gothenburg, 1919, p. 201. The Gothenburg Museum possesses a partly finished satchel from French Congo (Bakuba), made in the same simple loop technique as the Tukuna carrying-nets. As to the actual mode of manufacture, this differs however in this case from that of the latter. The sliver is left in the last row of loops made, and is evidently pushed forward as the work proceeds. Hence it will be seen that the technique is identical, but the sliver has lost its function of constituting a support for the fabric while the work is progressing, and only acts as a gauge for effecting a uniform size in the loops or meshes.

It is not impossible that the method dealt with above (that of forming the loops on a mesh gauge left in all through the process of finishing the net) was introduced into the Amazonas region by negroes. The West Coast of Africa constituted, as we know, the principal recruiting area of the slave hunters, the eastern coast of Brazil being a not unimportant market for this trade. It is only natural that those negroes brought along with them to their new home country a considerable number of their old culture elements and manufacturing methods.

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DESCRIPTION OF THE ILLUSTRATIONS IN PLATE K AND IN THE TEXT.

Fig. 1. Carrying-net. Tukuna. Depth, 20 cm.
„ 2. Knitting technique in carrying-nets, figs. 1 and 3.
„ 3. Satchel with carrying strap, Tukuna. Depth, 35 cm.
„ 4. Satchel, half-finished. Tukuna. Width, 20 cm.
„ 5. Detail of net, fig. 4.
„ 6. Basket. Ona. Width, 12 cm.
Fig. 7. Knitting technique in basket, fig. 6.
„ 8. Woman's fishing net. Mendi. Central Sierra Leone. Depth, 90 cm., width, 45 cm.
„ 9. Detail of net, fig. 8.
„ 10. Fishing net, half finished. Mendi. Central Sierra Leone. Greatest width, 28 cm.
„ 11. Detail of net, fig. 10.

All the above objects form part of the Gothenburg Museum collections.

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5: Bates N-5 (1848-1859) 1892
SQ20 Tucuna SQ20

a chief of more or less influence, according to his energy and ambition, and possessing its pajé or medicine man, who fosters its superstitions; but they are much more idle and debauched than other Indians belonging to the superior tribes. They are not so warlike and loyal as the Mundurucús, although resembling them in many respects, nor have they the slender figures, dignified mien, and gentle disposition of the Passés; there are, however, no trenchant points of difference to distinguish them from these highest of all the tribes. Both men and women are tattooed, the pattern being sometimes a scroll on each cheek, but generally rows of short straight lines on the face. Most of the older people wear bracelets, anklets, and garters of tapir-hide or tough bark; in their homes they wear no other dress except on festival days, when they ornament themselves with feathers or masked cloaks made of the inner bark of a tree. They were very shy when I made my first visits to their habitations in the forest, all scampering off to the thicket when I approached, but on subsequent days they became more familiar, and I found them a harmless, good-natured people.

A great part of the horde living at the first Maloca or village dwell in a common habitation, a large oblong hut built and arranged inside with such a disregard of all symmetry, that it appeared as though constructed by a number of hands, each working independently, stretching a rafter or fitting in a piece of thatch, without reference to what his fellow-labourers were doing. The walls as well as the roof are covered with thatch of palm-leaves; each piece consisting of leaflets plaited and attached in a row to a lath many feet in length. Strong upright posts support the roof, hammocks being slung between them, leaving a free space for passage and for fires in the middle, and on one side is an elevated stage (*girao*) overhead, formed of split palm-stems. The Tucúnas excel most of the other tribes in the manufacture of pottery. They make broad-mouthed jars, for Tucupí sauce, caysúma or mandioca beer, capable of holding twenty or more gallons, ornamenting them outside with crossed diagonal streaks of various colours. These jars, with cooking-pots, smaller jars for holding water, blow-pipes, quivers, matirí bags * full of small articles, baskets, skins of animals, and so forth, form the principal part of the furniture of their huts, both large and small. The dead bodies of their chiefs are interred, the knees doubled up, in large jars under the floors of their huts.

The semi-religious dances and drinking bouts usual amongst the settled tribes of Amazonian Indians are indulged in to greater excess by the Tucúnas than they are by most other tribes. The Juruparí or Demon is the only superior being they have any conception of, and his name is mixed up with all their ceremonies, but it is difficult to ascertain what they consider to be his attributes. He seems to be believed in simply as a mischievous imp, who is at the bottom of all those mishaps

* These bags are formed of remarkably neat twine made of Bromelia fibres elaborately knitted, all in one piece, with sticks; a belt of the same material, but more closely woven, being attached to the top to suspend them by. They afford good examples of the mechanical ability of these Indians. The Tucúnas also possess the art of skinning and stuffing birds, the handsome kinds of which they sell in great numbers to passing travellers.